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In his attitude toward several questions the author exhibits needless skepticism; for example, in the matter of the Egyptian origin of the Phœnician alphabet, and in that of the dating of the founding of Carthage and the Tyrian colonies.—J. KRALL, in *D. Literaturzeitung*, 1891, No. 1.

#### CLASSICAL ARCHÆOLOGY.

AUS DER ANOMIA. *Archäologische Beiträge, Carl Robert zur Erinnerung an Berlin dargebracht.* 8vo, pp. 280, 3 plates and cuts in text. Berlin, 1890.

This is a collection of short essays on various subjects connected with classics and archæology, written by sixteen pupils of Professor Robert (*Anomia* is the title of a club), and dedicated to him on his leaving Berlin for Halle. Of special interest to archæologists are the following: (1) GRAEF publishes a head of Athena in Naples (*Mus. Naz.*, No. 6303) which he assigns to the middle of the fifth century B. C., and to Attic origin. From comparison with other types (*Ant. Denkm.*, I, 3) he thinks this a copy of the Parthenos, and deduces a formula for such copies. (2) KERN examines the Orphic cult of the dead, traces of which he finds in that of Attika. On vase-paintings, two classes of diminutive winged forms are represented: (i) the Eidolon of a particular individual always in the usual human form, nude, clothed, or in armor; (ii) those on Attic grave *lekylthoi*; here, there is no attempt at individualization; the figures are always winged and beside a tomb or death-bed or the entrance to Hades, and several of them are often gathered around one person; they are not *érotés funèbres* (Pottier), nor are they souls of the dead which come forth at the Anthesteria (Hirsch), but are rather the souls of the bad vainly seeking rest and peace: this idea, which is expressed in Plato, is probably to be derived from Orphic teaching, not from the Pythagoreans. (3) SAUER maintains that the two reliefs published by Robert (*Ath. Mitth.*, VII, Taf. 1–2) do not represent the contest between Athene and Poseidon; they are excerpts from a greater scene represented on the east frieze of the Nike-temple, viz., the suit between Asia and Hellas (*cf. Mon. Ined.*, IX, pls. 50, 51). (4) NOACK studies the earlier representations of the Iliupersis on vases. He concludes that the Brygos and Euphronios cups are independent of each other, but are referable to a common origin, the work of some great unknown painter of the sixth century B. C. These two artists he dates before Polygnotos. (5) ROSSBACH contributes notes on the painter Pauson, the Gryphon, etc. Other noteworthy articles are contributed by H. VON GAERTRINGEN (on Thessaly in B. C. 700–400); KRETSCHMER, who derives Semele ("earth") and Dionysos (=Διόνυσος) from Thracian-Phrygian words; TOEFFFER (Theseus and Peirithoos); and WERNICKE (certain Oriental elements in the Herakles legend).—C. SMITH, in *Class. Rev.*, 1891, pp. 79, 80.